Early Friday morning telegrams and messages began to pour in at the Casino. They were addressed to Della Fox and congratulated her on the triumphant success the had made the night before when she made her debut as star in "The Little Trooper." Later in the day a beaming trio sat at a table at Delmonico's eating game out of season and opening champagne. It consisted of Nat Roth, Miss Fox's manager, William Furst, composer of her opera, and Clay M. Greene, its librettist. Mr. Appleton, in charge of the Casino box-office said the largest audience ever in the Casino was there to see Miss Fox's debut as a star. But the second-night audience was even larger, and the next night and the next night and the next night it grew and grew, like the peach of emerald hue.

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De Wolf Hopper made a success, spelt in capitals, in Dr. Syntax at the Broadway theatre, New York. In the olden days, in its original form, James Lewis, Nat Goodwin and Henry E. Dixey played the part of this sly, supercilious, whimsical rogue of a tutor. But Hopper gave the character a flavor absolutely new and the audience recognized it as such. His pretty wife, Edna Wallace, flits through the musical extravaganza with delightful buoyancy.

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The man to whom Johnston Bennett its engaged to be married is French. He is reported to have said: "It is true, Miss Bennett will make me her husband. I shall attempt to make everything cozy. Husbands should remember that it is their duty to make the household attractive; then their wives will be glad to stay at home."

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Marie Tavary, whom Charles H. Pratt is to star in grand opera, is a blonde with blue eyes, an aquiline nose, a piquante mouth, and an arch expression. She has sung at almost all the leading grand opera houses in Europe, notably those at Paris, St. Petersburg, Munich and Milan, and at Convent Garden, London. Not since Mr. Pratt starred Emma Abbott, leaving out of the question Emma Juch's unfortunate experience with the (Com) set forth by the voluble and volatile Edwin Locke, has a grand opera singer been toured as is now to be done with Mme. Tavary, throughout this country.

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James O,Neill's repertoire this season will include Virginius, Hamlet, Richelieu and the perenially popular Monte Cristo.

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Julia Marlowe is negotiating with Augustine Daly and Henry E. Abbey with the purpose of making one of them her manager season after this. Both managers play attractions at theatres in London and that city is at present Miss Marlows's goal. Metaphorically, laurel wreaths are hurled at her in Bosson, and many other American cities, but she has not made a hit in New York. She hopes to counter-balance that fact by getting a London endorsement and then follow it up by entering Gotham to capture its approval. Fred Stinson will continue to direct her tour this season.

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"Off the Earth," John D. Gilbert's play, in which Sherman Brown is to tour Eddie Foy and other well-known comedians, is not an extravaganza, as has been reported; it is described as an up-to-date burlesque. Mr. Brown considers that extravaganzas are too dry. People now-a-days want brisk comedy, gorgeous costumes, and picturesque scenery.

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In her new play, "Daughters of Eve," Marie Wainwright plays the parts of twin sisters, who, although exactly alike in appearance, are dissimilar in character. One is pure, the other has drifted into Bohemia. Through a series of accidents, both sisters come to love the same man. The authors have sought to show that with the good woman love leads to self sacrifice and enobles her, with the other it leads to selfishness and crime. The play has been in rehearsal for two weeks and is thought to have some remarkable strong situations. The theme, it is said, is plentifully relieved with comedy.

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Possibly the most satisfactory part of the successes made by Della Fox in "The Little Trooper," and De Wolf Hopper in "Dr. Syntax" is the fact that these former companion players have made such kind and enthusiastic remarks concerning each other on their respective first-nights. Hopper was peculiarly happy in his footlight flashes. "This is a realistic production,"said he; "we have real people, real horses, and real horses and real hounds; only a real fox is missing—and I am glad to hear she has made a great hit at the Casino!"

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Bronson Howard's graceful acknowledgement of the stage manager's laborious work, set New York talking. Mr. Howard's speech at the Academy last Thursday night was high in praise of R. A. Robert's, the stage manager of "Shenandoah." He said the credit belonged to Mr. Roberts, not to him. He got his share five years ago when the play first had its hearing. Mr. Roberts was called before the curtain and got a rousing cheer. This calls to mind how many men behind the footlights are forgotten on a first night. The actor and the author are remembered, but the stage manager, the scenic artist and the stage carpenter rarely ever get before the footlights. The Academy's stage was filled with over a hundred men in the Shenandoah Valley scene. Thick among them in white trousers, slouch hat and blue coat, was Roberts, sweating and acting. His position was trying indeed. His voice was heard above the tumult. His shouts and manifestations lead the others on, and a pretty picture was the result. Through all the curtain calls he stood there heroic to his work, which would have broken down many a man. Therefore the recognition he got was what was his due. He was part of the production and shared in its triumphs.

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John Phillip Sousa is on the high road to fortune. It is stated that his income this year will not be a cent less than $18,000, a sum which must seem very large to him when he compares it to the meagre salary which the Government paid him as the leader of the Marine Band. Not only does he draw $6000 a year as leader of his band, but he gets a handsome share of the profits. The organization has passed out of the hands of the Chicago syndicate, and is controlled by Mr. Z. Blakely, a veteran manager and business man. Between Blakely and Sousa there is the warmest personal regard, and the two men work together in perfect harmony. Sousa recently related how his famons "Liberty Bell" march obtained its name. He had written the music and was looking around for a suitable name. While seated in the Auditorium at Chicago one night, when America was being played, a scene curtain was dropped bearing a picture of the liberty bell. "There is the name for your march," said a friend who was sitting by him. When he left the theatre and stopped in the office of the Auditorium Hotel to get his mail, he found a letter from his wife telling how his boy Phillip had made his first public appearance carrying a liberty bell in a procession of children. His wife's letter coming immediately after the suggestion in the theatre, settled the name, and the new march was at once christened. It is tremendously popular. Sousa's profits for the first three months of its publication were $1636, and he is now getting about $1000 a month from it. "Manhattan Beach," "Beau Ideal," and "Belle of Chicago," marches are also paying property. As for the "Washington Post" march, it has been circulated to a larger extent than an other piece of music. Over 1,200,000 copies have been published, and it is being played all over the world. In Norway it is known as the "Stars and Stripes March." But Sousa never made any money out of his great success. He sold the march outright to a Philadelphia publisher for $35. He did not know the value of his own work then, but he has grown wiser as he has grown older.